"those enduring matinee idols"

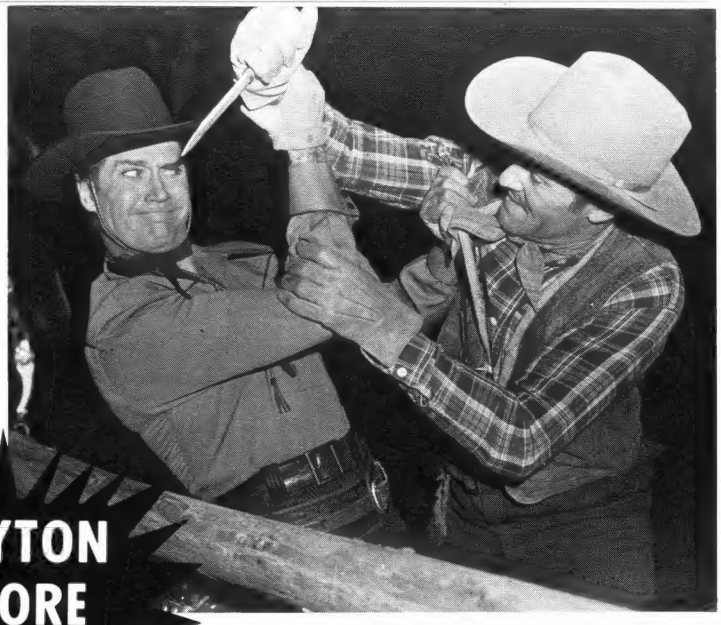
A CHRONOLOGICAL LOOK AT SOUND SERIALS (1929 - 1956)

CHAPTER 23
VOLUME 3 - NUMBER 3

No part of this periodical may be reproduced without written consent.
© COPYRIGHT BY ROBERT MALCOMSON 1973 / EDITOR & PUBLISHER

$1.00 A COPY

THE CRIMSON GHOST (Rep., 1946).
Moore and The Ghost.



GHOST OF ZORRO (Rep., 1949)
Moore and Dale Van Sickel.

CLAYTON MOORE

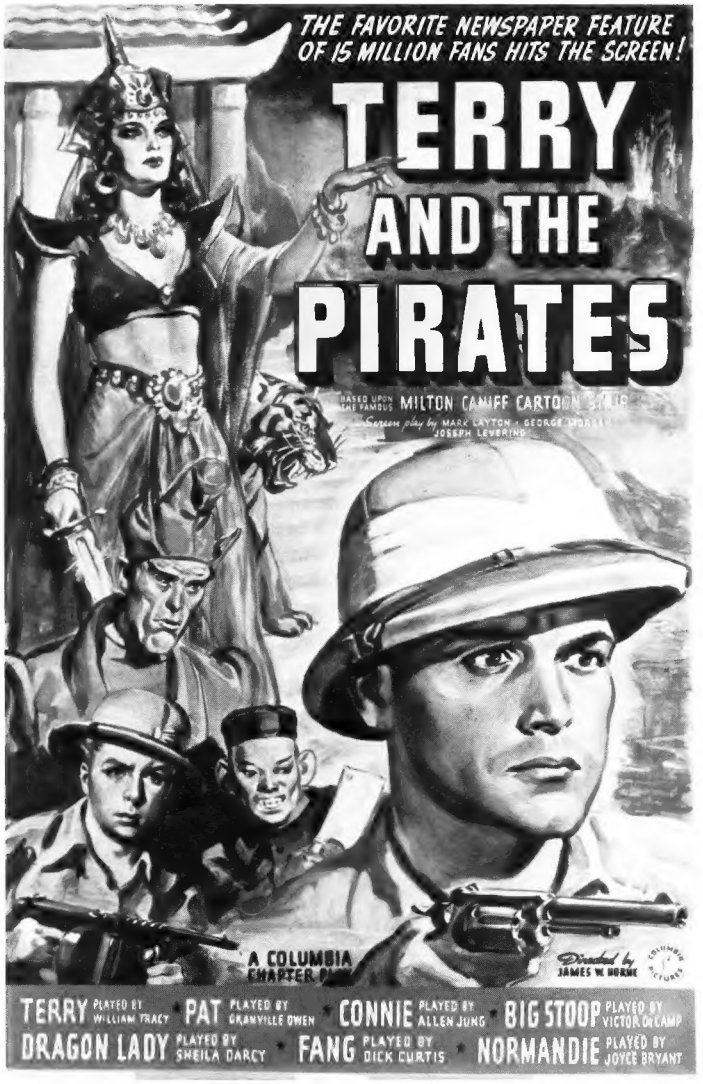
Yesterday and Today

(See page 334)

PERILS OF NYOKA (Rep., 1942). Chapter 1 Cliff-hanger.
Moore and Kay Aldridge.

JUNGLE DRUMS OF AFRICA (Rep., 1953).
Phyllis Coates and Moore.

MASTHEAD: This Chapter is dedicated to "good guy" EARL BLAIR, JR. — Chairman, Houstoncon '73; and, the late MAXINE (DOYLE) WITNEY (see page 341).



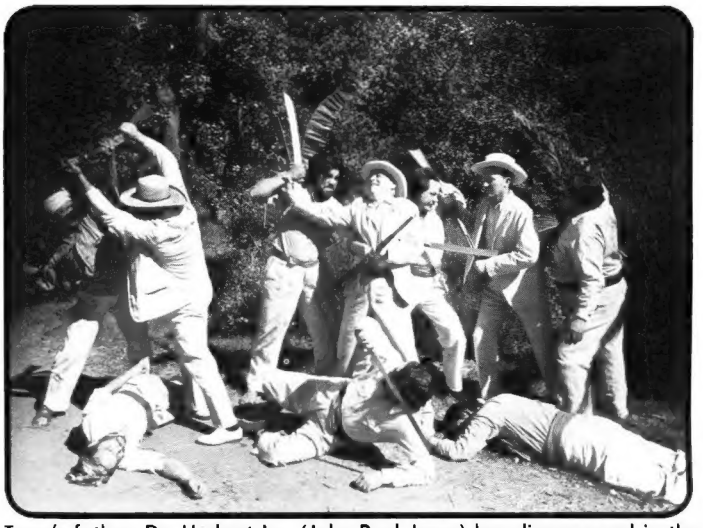
Story and Pictures by JIM STRINGHAM

Columbia Pictures, after THE SPIDER'S WEB and MANDRAKE THE MAGICIAN, chose to bring TERRY AND THE PIRATES to life in a seral for 1940 release. This comic strip, running since October 22, 1934, had a number of protagonists and were treated by the movie with varying accuracy. James W. Horne directed the serial.

Terry Lee: The blonde curly haired youngster of the strip became William Tracy — older, and better cast in his many motion picture comedy roles.

Pat Ryan: Terry's pal, played by Granville Owen, a Golden Gloves (boxing) champion. He looked the part.

George Webster Confucius (Connie): Makeup men pasted an enormous pair of false ears on actor Allen Jung.



Terry's father, Dr. Herbert Lee (John Paul Jones) has disappeared in the Asian jungle while seeking the secrets of a lost civilization. His expedition has been captured by the jungle pirates of Fang, local warlord who seeks a lengendary treasure said to be hidden beneath the Temple of Mara, believed to be still remaining from that civilization. (1)

Big Stoop (far left) joined Terry and Pat who arrived in the jungle settlement of Wingpoo carrying papers concerning the ancient civilization for Dr. Lee. Actor Victor DeCamp was obviously physically qualified for the part. Eddie Featherston (behind counter) looks on, as does Jack Ingram as Stanton, leader of Fang's renegades. (2)

Europeans and natives alike are terrified by Fang's Tiger Men, actually lead by Stanton. Most are unwilling to risk their lives to help the Americans. (3)

Actress/model Joyce Bryant appeared as Normandie Drake, another character from Milton Caniff's strip. Columbia's writers made her the daughter of trader Allen Drake (Forrest Taylor), one of the few local residents who dared to oppose Fang. (4)

Fang (Dick Curtis) captures Terry to force Dr. Lee to translate an inscription which holds the key to the lost treasure of the temple. Curtis, of Columbia's stock company, looked more menacing than oriental. (5)

Sheila Darcy (who played the heroine in ZORRO'S FIGHTING LEGION) appeared as the Dragon Lady, another prominent carry over from the comic strip. Here, she was the leader of the remaining followers of Mara. She opposed Fang, and, although fighting Dr. Lee's research into the secrets of her people, she often aided Terry and Pat. (6)

"Walls of Doom" (Chapter 11) saw Terry and Pat in a dungeon whose walls relentlessly forced them back toward a deep pit, bristling with spears. (7)

Facing open warfare with Fang's Tiger Men, Pat, Normandie, and Terry (not visible here) take Drake's power boat in an attempt to get through to the Viceroy. Fang's henchmen open fire from the shore. Pat attempts to provide covering fire as the boat speeds down river, but a rifle shot detonates the fuel tank as the episode ends. (8)

CHAPTER TITLES

1. Into the Great Unknown
2. The Fang Strikes
3. The Mountain of Death
4. The Dragon Queen Threatens
5. At the Mercy of a Mob
6. The Scroll of Wealth
7. Angry Waters
8. The Tomb of Peril
9. Jungle Hurricane
10. Too Many Enemies
11. Walls of Doom
12. No Escape
13. The Fatal Mistake
14. Pyre of Death
15. The Secret of the Temple

POSTSCRIPT

Terry Lee, the Dragon Lady, Hot-Shot Charlie and the other characters of the comic strip "Terry and the Pirates" retired February 25, 1973 after 39 years of daily and Sunday work.

Arthur Laro, president and editor of the Chicago Tribune-New York News Syndicate, distributors of the comic strip, based their decision to cancel the series when artist George Wunder announced his retirement.

The strip once was seen in more than 300 newspapers, but gradually declined in popularity until just over 100 papers continued to carry it.

Wunder took over the strip from creator Milt Caniff in 1947. Ending the strip was based in part on the Vietnam war, although Terry never was assigned to Vietnam.

FRED GRAHAM
Man of Action
by HARRY SANFORD

Photos Courtesy of
Fred Graham and Eric Hoffman

Fred Graham and Myron Healey

Provide Plenty of Action

in PANTHER GIRL OF THE KONGO

Released by Republic in 1955

To tell the story of ***FRED GRAHAM*** — filmdom's greatest "slugger" — is to go back quite a ways in sports and screen history. And to do the narrative justice is to record some of the greatest highlights ever filmed. Putting it all together in its proper perspective it can be said without fear of contradiction that Fred Graham was just about the best brawler who ever stepped in front of a camera. His screen fights are legend and whenever a rough and tumble slugfest was needed to move events along, Graham could usually be seen somewhere in the proceedings.

Like most who have played heavies, Fred Graham is one of the warmest and friendliest of human beings, well liked and respected by those in his profession and community. All well and good. But how did it all come about in the first place?

Baseball gave Fred his start in the motion picture business. Back in 1928 he worked for M-G-M in the sound department, while playing ball on the side for various semi-professional teams. The studio made a baseball-murder picture called "Death on the Diamond" (1934) starring Robert Young and Nat Pendleton. Fred was hired to tutor Young in the fine points of the game, as well as Pendleton. He also doubled Nat in the catching scenes and thus began his career as a stuntman.

Fred stayed at the Culver City lot for several years doubling, among others, Clark Gable, Nelson Eddy and Charles Bickford. Then he moved over to Warner Bros. in Burbank and became one of the staff utility stuntmen for the studio. His initial assignment was in "Adventures of Robin Hood" doubling Basil Rathbone, and for his "pains" broke an ankle leaping off a battlement.

Charles Quigley and Graham in
THE CRIMSON GHOST (Rep., '46)

In 1941, Fred made his first trek to Republic Studios. For serial action fans, he was something to behold. His feelings about the "little studio" in San Fernando Valley can best be said by Fred: "Republic in those days was one big happy family from the bottom to the top. I have great memories of Herbert 'Curly' Yates' house of action." (Writer's note: Yates was as bald as a billiard ball, thus the pun of 'Curly'.)

No stuntman was kept busier than the burly "slugger", Fred Graham. In westerns Fred was battered from hither and yonder and anyplace else you might care to mention by such as Rod Cameron, Bill Elliott, Sunset Carson, Bob Livingston, Roy Rogers, Rex Allen to name only a few. When asked his thoughts on this, Fred replied: "Those were really the great days in the business, and you sure named a great bunch of guys, even if they did beat me up. I never held it against them . . . not if I wanted to get work in their next picture!"

Under Tay Garnett's direction, Fred was one of the many battlers in the classic "Seven Sinners" (Universal) brannigan that left the South Seas Cafe (owned by Billy Gilbert) a total disaster area. Doubling Albert Dekker he was beaten to a pulp by Bill Elliott (who, in turn, was doubled by Academy Award winning actor Ben Johnson) in "Wyoming" (Republic), directed by Joe Kane.

When recalling memorable screen fights and Fred Graham, one thinks automatically of John Wayne and his long association with Fred. "I got together with Duke (Wayne) at Republic when he saw me in a fight. Yakima Canutt and I were doing it. I did quite a few for Duke after that — yep it all started with him in 1942."

"Quite a few" is putting it mildly. Doubling Wayne in a wild saloon fight in Republic's "In Old California", Fred and Allen Pomeroy (doubling Albert Dekker) demolished a Sacramento saloon as only Fred and Pomeroy could. Wayne liked the way the rugged Graham doubled him and the long association was under way. "When I doubled Duke," Fred laughed, "I was at least assured of a draw. But on my own, I never won!"

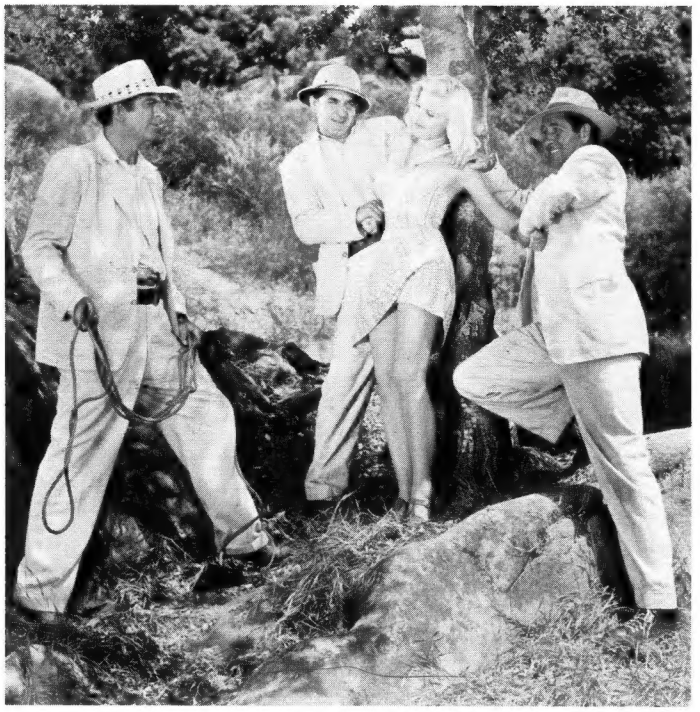
TEMI readers, of course, are primarily interested in Fred Graham's contribution to the cliff-hangers. Most of his serials he made at Republic, tho he did some work at Columbia for 'Jungle Sam' Katzman. "Serials had low budgets," Fred recalled. "You did everything fast and you did it right the first time. Believe me, they kept you in shape. There was never any need to work out in a gym."

At Republic they had in addition to Fred the finest corps of stuntmen in the business: Tom Steele, Dale Van Sickel, Bud Wolfe, Bert LaBaron, Johnny Daheim, Eddie Parker, Ken Terrell, Duke Green, Duke Taylor, Davy Sharpe, Ted Mapes and Joe Yrigoyen. Fred commented, "These were a great gang. And add Yak, Cliff Lyons and Gil Perkins while you're at it."

In addition, Republic had the directors — the big three of Bill Witney, Jack English and Spencer Bennet. "These men you mentioned," Fred interjected seriously, "were all great directors and, above all, gentlemen. Just wonderful to work with. They would tell you what they wanted actionwise and let you do it your way and you would turn it on for them. Witney was a rough and rugged guy, but you'd bust your fanny for him 'cause he was a man's man. Jack English was quiet, even tempered, and a very nice person. Spence Bennet was the kindest person I ever worked with. He was always concerned about us, and would go to any lengths to make sure we would not get injured."

When asked about Fred Brannon, who took over the directing of cliff-hangers when English and Bennet departed for Columbia and Witney "graduated" to features, Fred carefully chose his words and said: "The man has passed on and I don't want this to sound like I am saying anything against him. Brannon just did not have the imagination. Witney, English and Bennet knew how to make things go; Brannon did not. He worked in other phases of motion pictures for years and just didn't have the feel or instinct for action that the others had."

Queried if he noted any difference at doing serials for Republic and Columbia, Graham stated flatly, "yes!". "Republic had the best talent in the business doing their cliff-hangers: directors, cameramen, special effects creators and what have you. Katzman's budgets and conceptions were considerably less. Even Spence Bennet could do little with the material Katzman provided. Just screen THE MASKED MARVEL and compare it to Columbia's CONGO BILL and BRICK BRADFORD. You'll quickly see what I mean."



Leonard Penn, Anthony Warde, Cleo Moore and Graham in CONGO BILL (Col., '48)

When asked about the techniques of screen fights, Fred replied: "Fights just came easy to me. My ideas to make a fight look good on the screen were to stay loose and relaxed, a little distance from your opponent, and throw punches (***haymakers***). Never throw a punch at chin level because a good take (***show***) makes it look like a miss. Throw it (your fist) at the opponent's eye level because a good take makes it appear like it's right on the chin. Design your routines for 30 to 40 seconds, leaving room for close-ups of the principals. Your take should be from the waist up with a snap of the head."

Dick Purcell and Graham in CAPTAIN AMERICA

EDITOR'S NOTE

After reviewing Mr. Sanford's article, a couple of questions came to mind. For expediency in meeting a fast approaching press deadline, we wrote Fred Graham direct for his answers and he was kind enough to respond.

Q: How did a stuntman jump from a second story (or high point) onto a horse without (ahem) experiencing excruciating pain?

FG: The way you save yourself from 'singing soprano' when you make a mount from up high is to keep your knees together and stiff arm the saddle horn.

Q: How were stuntmen/actors paid? Were they hired for just so many days work, or were they paid (as now) for each stunt?

FG: Usually an actor/stuntman receives his regular acting salary plus adjustment for any stunt work. I did many pictures using that formula.

Q: TEMI has already mentioned specialties of Yakima Canutt, Davy Sharpe, etc. Did they tend to assign a particular man when a particular stunt was needed?

FG: I would say through the years there have been many specialists in the stunt business, but I feel that the men that could do it all were more in demand.

Q: How much of the stunt work was improvised between the stuntman (and director?) that was not specified in the shooting script?

FG: Improvised stunt work and script stunt work would rate about fifty-fifty.

EPILOGUE

After nearly forty years in the business as an actor as well as a stuntman, Fred Graham has for the past several years been with the Arizona Department of Economic Planning and Development for motion pictures. Fred Graham has had more to do with bringing filming to that great State than anyone else. Prime example is the Dick Van Dyke show, filmed in Carefree at the Southwest Studios, formerly known as the Graham Studios.

As Fred Graham says: "Everything has been good for us (my wife and our son, Gary) here." So Arizona is where you'll find the "Slugger".

Fred Graham won the hearts and admiration of those fortunate enough to see him in action, even though he never won a fight. But he did provide a helluva lot of fun!

CLAYTON MOORE / YESTERDAY & TODAY

by WILLIAM C. CLINE

PROLOGUE by Jerry Mezerow

CLAYTON MOORE started his professional career as a trapeze performer with a circus in Erie, Pennsylvania. He had taken up the craft when a child, planning to make it a lifetime career. With some friends, he worked up an act and did "amateur" performances in Chicago (coincidently, his birthplace in 1914). So proficient did Moore become at his trapeze artistry, he organized an act called "The Flying Behrs." They played at carnivals and World Fairs.

An all-around athlete, Moore won letters at Senn High School in Chicago . . . became an Amateur Athletic Union gymnastics and swimming champion . . . and a diving and swimming instructor at the Illinois Athletic Club. Many a time Clayton worked out with the club's star, Johnny Weissmuller.

Unfortunately, numerous accidents during his flying acts forced Moore to switch to a less strenuous vocation. He choose acting — but many months of job-hunting in New York acting circles produced sparse results.

The next step for Clayton Moore was a giant leap: from New York to Hollywood, and the decision proved of keen perception in time. He landed a screen test at Warner Bros. which resulted in a six month contract. Then he went to M-G-M and used the pseudonym Jack Carlton. After a year of little activity, Moore signed on in 1940 with Edward Small, an independent producer releasing his wares through United Artists Pictures, and did three films (of insignificant consequence) for him.

It may well prove a curiosity to some that of Moore's 46 motion pictures, 11 of them were released in the year 1952!! — and he played on both sides of the law in 10 serials: eight at Republic Studios and two at Columbia.

Clayton Moore's hobby was riding horses. He put his favorite pursuit to good stead during his film career since 35 of the 46 films in which he appeared were westerns.

NARRATIVE

Every TEMI reader who views TV is familiar with the fact ***Clayton Moore*** as "The Lone Ranger" is now the ***good-guy*** image for Dodge cars and appearing in commercials and making promotional tours for them all around the country. He was in Charlotte, N.C., for a couple of days and it was my great pleasure to meet him and chat for a while about his career in serials.

When I told Mr. Moore of my great personal interest in serials and of the fellowship all of us share through TEMI, he said he was gratified that so many people remember his work in cliff-hangers as well as what he has done as "The Lone Ranger." He thought TEMI was just great. Several titles of serials came up and at the mention of PERILS OF NYOKA, he broke into that famous grin of his and said:

"Wow! That really goes back. You know, that was my first real part in pictures, as well as my first role in a serial. Oh, I had appeared in several minor roles (six, in fact), but that was the real beginning.

"Prior to that I made my first actual appearance in a film in a very small — and I mean tiny — part in a picture for United Artists in 1940. It was called 'The Son of Monte Cristo'. That beautiful star — what was her name? — Joan Bennett; Joan Bennett and Louis Hayward were the stars."

That little bit of acting experience plus his training as a professional circus acrobat (before a fall that injured his left leg and forced him to change his career to something less strenuous) helped him land the hero's role in NYOKA.

Moore said: "Speaking of PERILS OF NYOKA and Republic — and since you are such a great serial fan (he winked at one of the Dodge boys who had joined us) — let me ask you a trivia question that will stump you if you don't know what you are talking about, but will be easy if you do. What do you know about the actress who played the bad girl and what was the character's name?"

Of course he was talking about Lorna Gray, who played the part of "Vultura."

Moore explained that he always thought of Lorna Gray when he remembered the serial days because she had done the same in her career as he had done: switched from the good-guy to bad-guy parts and then back again. (Editor's Note: See TEMI No. 22.) Miss Gray had played good girls "Babs McKay in FLYING G-MEN and "Anne Butler in DEADWOOD DICK for Columbia in 1939 and '40, before playing villainess "Vultura" for Republic in 1942, then did good girl "Gail Richards" in CAPTAIN AMERICA in 1944, bad girl "Rita Parker" in FEDERAL OPERATOR 99 in 1945, and finally heroine "Dolores Quantaro" in DAUGHTER OF DON Q in 1946 using her new name Adrian Booth — these also for Republic.

G-MEN NEVER FORGET (Rep., 1948).
Actor and Moore in Chapter One.

After PERILS OF NYOKA, Clayton Moore did a turnabout and played the top villain's chief henchman, "Ashe", in Republic's THE CRIMSON GHOST in 1946, the hero again in JESSE JAMES RIDES AGAIN (title role) in 1947, G-MEN NEVER FORGET ("Ted O'Hara") in 1948, ADVENTURES OF FRANK AND JESSE JAMES (again as "Jesse") the same year, GHOST OF ZORRO ("Ken Mason") in 1949, back to an evildoer in RADAR MEN

RADAR MEN FROM THE MOON (Rep., 1952).
Bob Stevenson, Moore, Peter Brocco.

FROM THE MOON ("Graber") in 1952, and finally a hero in his last Republic serial, JUNGLE DRUMS OF AFRICA ("Alan King") in 1953, using the shorter name of Clay Moore, and returned to Clayton for his last serial role: "Bram Nevin" in GUNFIGHTERS OF THE NORTHWEST for Columbia in 1954.

GUNFIGHTERS OF THE NORTHWEST (Col., 1954)
Moore and Jack (Jock O'Mahoney) Mahoney.

His interest in reminiscing obviously aroused the still lean, handsome actor into inviting me to stay with him. He spoke fondly of two close friends he had made while appearing in serials. Tristram Coffin played his adversary in PERILS OF NYOKA, but off-screen became one of his closest personal associates. The other was Rodd Redwing, an Indian, who played opposite him in SON OF GERONIMO. Moore said he had been saddened by the sudden death (5/31/71 at age 66) of Redwing, who suffered a heart attack at the airport shortly after getting off of a plane.

SON OF GERONIMO (Col., 1952).
Moore and Rodd (Roderic) Redwing.

Moore paid his highest professional tribute for acting to the man who had played one of his most memorable roles unseen and uncredited:

"What a terrific actor Stan is," he recalled at the mention of I. Stanford Jolley as the man who had played THE CRIMSON GHOST in the 1946 serial. "—One of the finest who ever played in the cliff-hangers. I can still close my eyes and hear him saying to me, as "Ashe": 'S-s-o! He's a fool, is he, this Richards? It is you he makes the fool! Ge-et that Isotron and bring it here immediately.' When I heard that, I knew I had better go!"

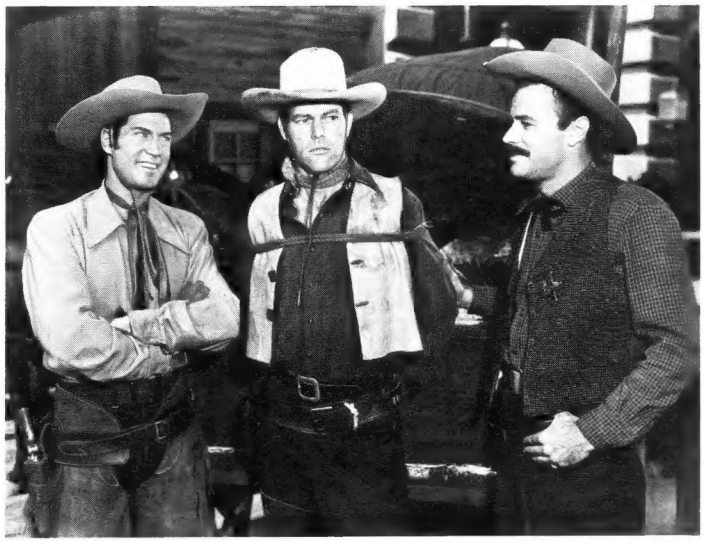
Responding to the question of who had helped him in his career in particular ways, Moore mentioned directors William Witney and Fred Brannon, who had given him advice and guidance in handling himself in front of the cameras; and, Yakima Canutt, the great stuntman, for his skillful action direction.

"The impressive thing about Witney was that he always did his homework and knew exactly what he wanted when he came on the set. Consequently, there was little wasted time on his productions."

Witney directed Moore in NYOKA and GHOST (with co-direction on the latter one by Fred Brannon). Brannon then co-directed with Yakima Canutt on G-MEN NEVER FORGET and ADVENTURES OF FRANK AND JESSE JAMES.

It was Tom Steele who showed him many of the tricks of the stunting trade, as he did for so many others. Moore remarked that he had just had a short visit with "Tommy" a few days before starting out on his current tour. He reported that the lanky stunt expert was "doing just great."

"Tommy used to take me aside when we weren't shooting," Moore recalled, "and show me how to do things like the ***Cooper Mount*** (where you leapfrog into the saddle over the backside of the horse) and the ***Running Mount*** (also known as the ***Pony Express Mount***) where you grab the saddle horn and run beside the horse until you get enough momentum to spring up into the saddle without using stirrups. These things helped me a lot in my career. Good ol' Tommy! Dale Van Sickel used to work with me, too. Great bunch of guys, those stuntmen!"



ADVS. OF FRANK AND JESSE JAMES (Rep., 1948).
Moore, Tom Steele and House Peters, Jr.

I showed him a copy of TEMI No. 14, with Steele and Van Sickel in the masthead, and he was delighted. I had also brought along copies of several other issues, and he was particularly pleased to see the picture on page 182 (Chapter No. 13) showing directors Canutt and Brannon and fellow cast members Roy Barcroft and Ramsay Ames of G-MEN NEVER FORGET striding arm-in-arm with him.

"Gee, I don't even remember that shot being taken," he said. "Say, you know, I saw Roy just a few weeks before he died a couple of years ago (Thanksgiving Day, 1969). He must have been in terrible pain, but wouldn't let you know it. What a man! Right up to the end."

(Continued on next page.)

JESSE JAMES RIDES AGAIN (Rep., 1947).
Dick Alexander, Moore and Roy Barcroft.

CLAYTON MOORE / YESTERDAY & TODAY
(Continued from page 335.)

It was the year Moore did GHOST OF ZORRO (1949) that he was picked to play "The Lone Ranger" on TV. He explained that the producer of the proposed series had wanted to cast Brace Beemer, the man who played the radio Lone Ranger, in the TV series originally, but that Beemer was such a large and rugged looking man that he did not fit the image of the masked man most people had created in their minds over the years. So auditions were held to find an actor that would more closely fit the visual image of the character. Clayton Moore was selected out of about 40 who tried out for the role, and has done practically nothing else professionally since.

In conclusion, I want to describe a vignette I witnessed during the afternoon that illustrated why Clayton Moore has been so successful and well-loved during his 24-year stint as "The Lone Ranger", and why those of us who cherish serials detected the quality of the man even before then.

As Moore stood talking — with occasional interruptions to shake hands with fans, sign autographs, and even speak to a small boy about the dangers of handling real firearms — a young woman timidly approached him holding the hands of a little lad of about seven and a girl perhaps nine years old. The boy gathered up his courage and thrust out his hand boldly. "Hello, Lone Ranger," he blurted. "My daddy says you're the best. How come you're not on TV anymore?"

The little girl just stood there.

"Thank you, son," Moore replied. "I'm sure your dad is a great fellow, too. Maybe some time later the TV stations will show the programs again. Then you and your sister can see Tonto and me in action like your dad and mother did."

The little girl continued to just stand there.

Turning to her, Moore noticed the expression on her face — that unique, particular expression that indicates only one thing, blindness. Looking up at the mother, he spoke one word, softly: "Total?" he asked.

"Not quite, but legally," she replied.

"Here, take my two hands, honey," he said, turning his full attention to the girl. Gently drawing her closer to himself, he placed her hesitating hands on his face and mask, the famous red bandana, the drawcords on his blue shirt, and then the huge silver buckle and belt at his waist. Then he touched her fingers ever-so-lightly to the silver handles of his holstered pistols and looking straight into her eyes — eyes that obviously could see him back only as an indistinct blur — quietly whispered, "God bless you, sweetheart."

MEET THE EXPERTS . . .

The ten distinguished men shown at left comprised a ***Serial Panel Discussion Group*** during the first science and fantasy film convention held by Film-Con One in Hollywood, California. A second Con is planned for this coming Thanksgiving week-end.

The "discussion" was scheduled for one hour (and lasted nearly two) after a showing of the complete 12 episodes of ADVENTURES OF CAPTAIN MARVEL. Panel moderator was Eric Hoffman. (Note: All page numbers referred to below are those in TEMI.)

Top Row Left to Right

Bill Witney — Director of 24 Republic serials. (See pg. 309)
Spencer Gordon Bennet — Director of 38 sound serials, and many more that were silent. (See pg. 240)
George De Normand — Stuntman/actor. (See pg. 224)
Kirk Alyn — Super star! Lead hero in six serials. (See pg. 166)
Tom Steele — Stuntman/actor. (See pg. 244)

Bottom Row Left to Right

William Benedict — Appeared in five serials. (See pg. 304)
Bud Thackery — Director of Photography on 18 Republic serials from DAREDEVILS OF THE WEST (1943) thru Republic's final cliff-hanger, KING OF THE CARNIVAL (1955).
Frank Coghlan, Jr. — Famous as "Billy Batson". Made three serials. (See pg. 304).
Duke Green — Stuntman/actor, fondly referred to as "The Leaper" and "Crazy Duke". (See pg. 293).
David Sharpe — Stuntman/actor. Starred in DAREDEVILS OF THE RED CIRCLE. (See pages 101 and 234).

Photo: Courtesy of Kirk Alyn

MEET THE EXPERTS . . .

The ten distinguished men shown at left comprised a ***Serial Panel Discussion Group*** during the first science and fantasy film convention held by Film-Con One in Hollywood, California. A second Con is planned for this coming Thanksgiving week-end.

The "discussion" was scheduled for one hour (and lasted nearly two) after a showing of the complete 12 episodes of ADVENTURES OF CAPTAIN MARVEL. Panel moderator was Eric Hoffman. (Note: All page numbers referred to below are those in TEMI.)

Top Row Left to Right

Bill Witney — Director of 24 Republic serials. (See pg. 309)
Spencer Gordon Bennet — Director of 38 sound serials, and many more that were silent. (See pg. 240)
George De Normand — Stuntman/actor. (See pg. 224)
Kirk Alyn — Super star! Lead hero in six serials. (See pg. 166)
Tom Steele — Stuntman/actor. (See pg. 244)

Bottom Row Left to Right

William Benedict — Appeared in five serials. (See pg. 304)
Bud Thackery — Director of Photography on 18 Republic serials from DAREDEVILS OF THE WEST (1943) thru Republic's final cliff-hanger, KING OF THE CARNIVAL (1955).
Frank Coghlan, Jr. — Famous as "Billy Batson". Made three serials. (See pg. 304).
Duke Green — Stuntman/actor, fondly referred to as "The Leaper" and "Crazy Duke". (See pg. 293).
David Sharpe — Stuntman/actor. Starred in DAREDEVILS OF THE RED CIRCLE. (See pages 101 and 234).

Photo: Courtesy of Kirk Alyn

He placed the little girl's hands back into her mother's and smiled. The mother smiled back, not attempting to speak. Without another word, the trio turned and walked away.

It was sudden, unexpected, and only lasted a few minutes. Yet from a man who has played heroes and villains, traded shots with the worst bad guys the movies and TV could dish up, and fought rough-and-tumble with the likes of Steele, Van Sickel, Barcroft, Ken Terrell, Eddie Parker and Fred Graham, there had come a small gesture to a little girl, so tender, so compassionate, so loving, that it summed up eloquently what Clayton Moore has made "The Lone Ranger" mean to two generations of American youth. ***Trusted friend.***

At right are Edd Robinson, radio announcer for WAM-E (Charlotte, N.C.), who covered the promotion; Clayton Moore browsing thru a copy of TEMI; and, Bill Cline — author of this article.

Written Especially for TEMI by
BOB MALCOMSON / ERIC HOFFMAN
●
Assistance from Angel Gutierrez,
Bill Krajcik, C.M. Parkhurst and Jim Stringham

BACKGROUND

Republic Pictures' third serial release in 1940 added another popular comic strip serial to its screen adaptations with Zane Grey's creation KING OF THE ROYAL MOUNTED. In the character of Sergeant Dave King, the studio had the perfect hero for a well-made "preparedness" chapter-play at a time when our country had not entered World War II, but was feeling the tensions the Axis powers were causing. Ther serial proved so popular that the intrepid Mountie was revived for a sequel in 1942.

Allan Lane (who would soon go on to become one of the better B-western series heroes, "Rocky" Lane) was cast as King. He fit right into his part. It would be the first of four serials he would display his heroics in. Robert Kellard was cast as King's friend, Corporal Tom Merritt. Lita Conway played Tom's sister, Linda.

The villains of the piece were Robert Strange as master spy Kettler; Harry Cording, a skillfully malevolent heavy of many adventure pictures and serials, played the murderous Wade Garson; and, Bryant Washburn was properly hypocritical as quisling Matt Crandall.

Herbert Rawlinson portrayed Sgt. King's father, Ross King, while Budd Buster was salty old trapper Vinegar Smith. In yet another instance of an actor getting billing throughout the serial, even though he was killed off in the first part of Chapter one, was Stanley Andrews (as Merritt, Sr.). John Davidson was phony Dr. Shelton, while Paul McVey was warlord Excellency Zarnoff and Norman Willis ("Spider Webb" of TIM TYLER'S LUCK — TEMI, pg. 181) and Lucien Prival emerged as enemy officers Captain Tarner and Admiral Johnson. Tony Paton received last billing, but did a good work-out as Garson's aid, Le Couteau (translated: "The Knife").

KING OF THE ROYAL MOUNTED was featurized as "Yukon Patrol" (1942) to cover both areas of film exhibition. However, a non-renewable contract which expired in 1949 forced Republic to withdraw both serials and feature from exhibition. At present, they remain among Republic's "lost group" of films.

In September, 1936, 20th Century-Fox released a rather dull "King of the Royal Mounted" feature running 58 minutes and starring Robert Kent in the title role.

FOREWORD

After the main title and credits dissolve, an emblem of the Royal Canadian Mounted Police appears. Superimposed over it is the following:

"Although the Royal Mounted Police are few in number, they successfully guard a vast Dominion of the British Empire.

"From the United States border to the Arctic ice pack, and from the Atlantic to the Pacific, the red coat of the Mountie is the symbol of law and order and a promise that justice will prevail.

"To these gallant men, KING OF THE ROYAL MOUNTED is respectfully dedicated."

CHAPTER TITLES

1. Manhunt
2. Winged Death
3. Boomerang
4. Devil Doctor
5. Sabotage
6. False Ransom
7. Death Tunes In
8. Satan's Caldron
9. Espionage
10. Blazing Guns
11. Master Spy
12. Code of the Mounted

THE STORY

A series of glaring headlines set the mood: "War Sweeps Europe"; "Another Peace Treaty Violated"; British Sea Blockade Controls North Sea"!

In an unnamed enemy country (but obviously Germany) a meeting takes place in the War Office. Present are His Excellency Zarnoff, Chief of Military Intelligence; Admiral Johnson, Chief of Naval Operations; and, Doctor Wall (John Dilson). Wall demonstrates a weapon that could bring victory to the military offensive of Zarnoff's country.

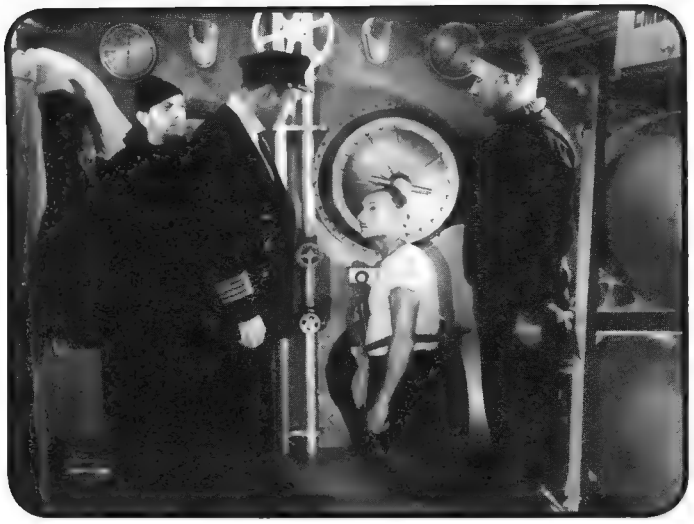
Using a small replica of a British cruiser, Wall releases a miniature sea mine — which is attracted magnetically (a distance equal to about one-half kilometer) to the steel-hulled ship. The cruiser explodes! Wall explains: "This mine has been treated with a pitchblende concentrate known as Compound X. To this Compound X I have added one milligram of copper sulphate."

Zarnoff is pleased with the demonstration, realizing it to be "a greater weapon than the submarine itself." His enthusiasm is short-lived when he learns that Compound X is the discovery of a Canadian scientist named Merritt, and extremely valuable as a cure for infantile paralysis. And it is in short supply and only available to hospitals and clinics. Also, Zarnoff's country controls no pitchblende deposits.

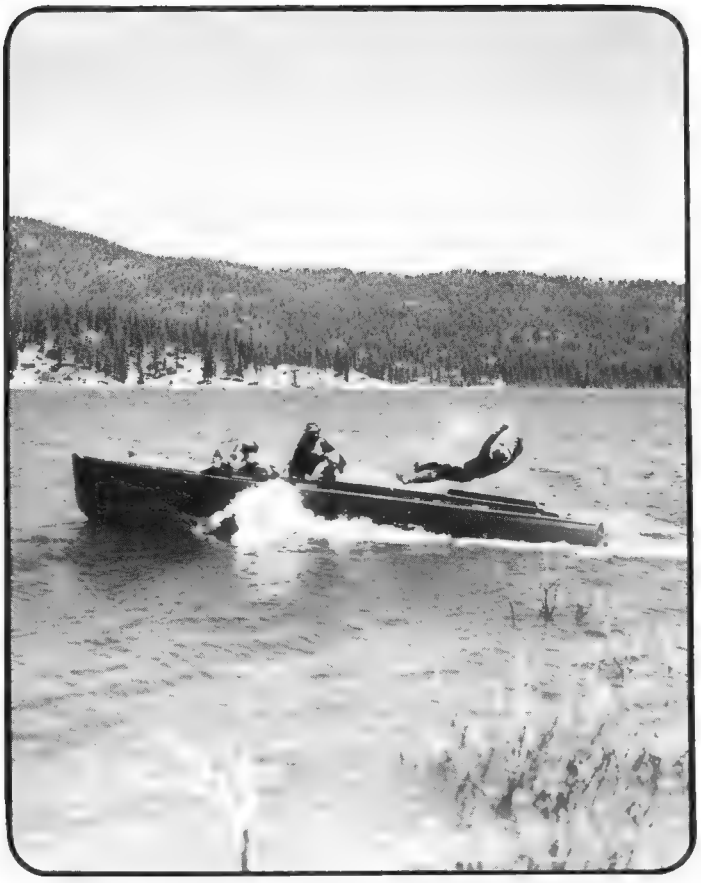
Admiral Johnson orders all of Compound X in his country commandeered, unconcerned of its need for treating children with infantile paralysis. But the supply soon reaches the point of exhaustion.

Zarnoff calls an Intelligence officer, Kettler, to his office and learns an interagent located in Canada, and has contact with the people who mine Compound X, can no longer get supplies out of his country.

A plan is conceived to send Kettler, by submarine, to Canada and obtain more of the element. The sub successfully avoids a destroyer blockade and makes it to Mackenzie Inlet.



Kettler, wearing a "lung" device which includes a small oxygen tank, is released thru the sub's torpedo tube. He surfaces and is met by Wade Garson (and other heavies) in a speedboat. He's pulled aboard.



When they reach shore, they are sighted by three Mounties, including Corporal Hastings. Hastings is wounded, but manages to send out an alert from his car radio. Sgt. King, in a police boat, is soon in pursuit of Garson's craft. One of the heavies is shot and pitches overboard.

●

The spies escape. Sgt. Dave King is assigned to Tombstone Landing, commanded by his father, Major Ross King. Also at the post is Dave's friend, Corporal Tom Merritt, Jr. Word comes from Vinegar Smith, an old prospector, for the Major to go to Caribou Mine where Compound X is being extracted — that someone has been pilfering from the supply.

There, Matt Crandall (partner of Merritt, Sr., Tom's father) makes a deal with Garson to turn over twenty bars of "X" for money. Merritt, Sr. overhears the transaction and is shot by Garson, who then knocks out Crandall to divert suspicion from the quisling.

The scarred faced Garson flees, but is seen by Linda Merritt, Tom's sister. King and the Mounties arrive. Linda identifies Garson from a "Wanted" circular. King has no doubts his quarry has taken refuge in the "Valley of Hunted Men" and is soon in pursuit. Crandall radios ahead to warn Garson, who starts a raging forest fire that almost traps King.

Later Garson is captured but manages, after a fight, to get to a plane. As the aircraft taxis down the field, King on horseback rides swiftly after it. He makes a flying dismount and grabs hold of the tail structure . . . then slowly crawls up the fuselage toward the cockpit.

King is knocked staggering backward under a deadfall (bear trap). As he crashes to the ground, he trips the wire releasing the trap. Linda sees this and grabs a rope (part of the trap set-up) and holds on until King can roll out from under the deadly spikes.

The pilot, Blake (Ted Mapes), turns and sees King. As they struggle, Garson reaches into the cockpit and brings out a fire extinguisher. When he attempts to hit King, the blow misses and strikes Blake. The plane goes out of control and Garson, with parachute, bails out. The plane plummets toward the earth.

Garson is killed in Chapter 10; Crandall's duplicity is exposed in Chapter 11. A representative is sent by the Defense Council to question him. Kettler murders the official and takes his place. Crandall is freed, while Tom is taken a prisoner — and learns the villains are to rendezvous with a submarine.

King pushes Blake away from the control stick and manages to lessen the impact when the plane crashes. In Chapter 4, King is knocked unconscious onto a conveyor belt that leads to a buzz saw blade. But Major King (already wounded in a melee) shoots the electrical box, short circuiting the power mechanism, before dying.

King is also taken prisoner, and the two are locked in the sub torpedo room. Young Merritt knocks out King, "shoots" him thru a torpedo tube to safety, then blows up the sub — sacrificing himself to stop the spies.

THE END

HERE'S TO THE LADIES / PART II MAXINE DOYLE

EPILOGUE

Maxine Doyle, wife of director William Witney, passed away, as near as we can determine, during the first week of May. Prior to personally meeting Mr. Witney at Houstoncon '73, we wrote him (asking no specific questions) for some background information on his wife. He was quick to respond . . . and granted us permission to quote him. We have done that, in part.

●

Hi Bob -

Your magazine brings back some wonderful memories — those were the days! If you ever come out here, look me up. I can probably give you more dope on the old days than anybody. It's just that I have to be relaxed to remember — it's been a long time and much film has been run thru the camera since "the good old days." I'd like to (see) an article on Jack English. He was one helluva guy and my best friend for years. He was our only son's Godfather.

As far as Maxine — she was one gutty, beautiful girl. She gave me one gutty, beautiful son, who is now a representative for a supply company in the San Francisco-Monterey area. No father and son were ever closer and Maxine was as proud of him as I am.

Maxine was born in San Francisco. She went to work for Fanchon-Marco, producers of stage units, when she was 12. She became a lead singer and dancer and travelled all over America with one of their "units" in the early '30's. Later she became Mistress of Ceremonies at the Earle Theatre in Washington, D.C. and stayed there for six years. She was famous and known as the "Thank You" girl.

Bill and Maxine (Doyle) Witney in happier days.

In Washington, she had all of the acts that worked with her sign autographs. She has one signed "Lester Townes Hope" and another Mme. Schumann-Heink (opera singer).

The Earle was a Warner Bros. theater and they brought her to Hollywood under contract. She did a bit part in "Babbitt," had the lead with Joe E. Brown (Editor's Note: Mr. Brown passed away on 7/6/73 at 82) in "Six-Day Bike Rider", and was loaned to M-G-M for the feminine lead in "Student Tour", which was one of their big musicals of the year. She made others, but I cannot remember them.

I met Maxine on the S O S COAST GUARD (1937) set, and was only 21 at the time. My co-director was Alan James, a distinguished looking 60.

Bob Beche, the production supervisor, introduced me to Maxine. I had on an old sweat shirt and baggy pants. Bob said: "Maxine, this is the other director."

Lester Dorr, Maxine Doyle, actor, and Ralph Byrd in S O S COAST GUARD. (Synopsis of serial is on pages 124-25.)

She looked at me and said: "I'll bet!"

This started a feud going. The first day we were shooting in the big water tank — the climax of the first episode. Her first scene in the picture was set in the hold of a ship that was slipping into deep water. I told her: "Get in and just stay out of the way of the stuntmen." They were fighting all over the place.

Maxine said: "Me get in there??!!" I nodded. "You're an actress. Start acting."

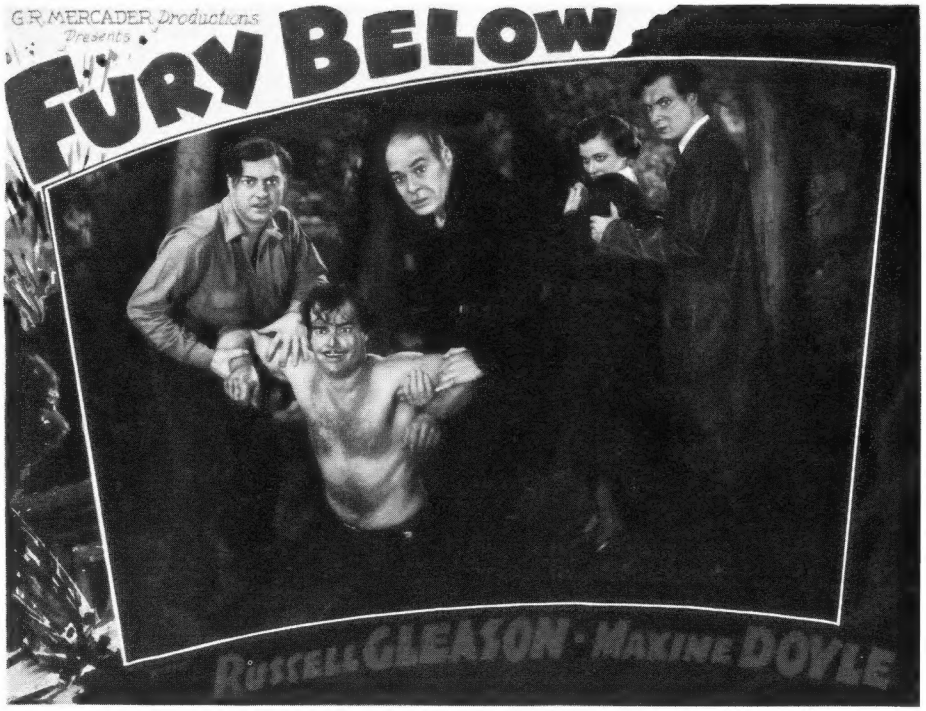
She got in the cold water and the fight was on. What I hadn't told her — on purpose — was that the set was built on "trips" and was going to fall four feet. As soon as she worked into a close position, I signaled for the "trip." She looked up and screamed. I think it was her only Academy Award performance.

When the shot was over, I helped her out of the pool and said: "It was great." She looked at me — and hung one on me I can still feel. We feuded for a couple of weeks after that, then I made the "mistake" of saying to her:

"Look. I'm unhappy; you're unhappy. I'll take you to lunch. Let's see if we can't become friends." Boy, did we become friends — 35 years of it!

Take care,

Rill



(L. to R.) Rex Lease, John Merton (see pg. 343), Matthew Betz, Maxine Doyle and Russell Gleason.

Maxine Doyle, Ralph Byrd, Dick Alexander.

THE FILMS OF MAXINE DOYLE

Order of Release	Title, Producer, Director and Cast
5/1934	***The Key*** (WB/FN) Michael Curtiz (d); William Powell, Edna Best, Colin Clive, Phil Regan.
10/1934	***Student Tour*** (M-G-M) Charles F. Reisner (d); Jimmy Durante, Charles Butterworth, Herman Brix.
11/1934	***Six-Day Bike Rider*** (WB/FN) Lloyd Bacon (d); Joe E. Brown, Frank McHugh.
12/1934	***Babbitt*** (WB/FN) William Keighley (d); Guy Kibbee, Aline MacMahon.
	*
1935	***The Mystery Man*** (Monogram) Raymond McCarey (d); Robert Armstrong, James Burke, Henry Kolker.
1935	***Born to Gamble*** (Liberty) Phil Rosen (d); Onslow Stevens, Ben Alexander, Lois Wilson, Lucien Prival.
	*
3/15/36	***Rio Grande Romance*** (Victory) Bob Hill (d); Edward Nugent, Lucille Lund, Fuzzy Knight, George Cleveland, Richard Cramer.
	*
2/28/37	***Round-up Time in Texas*** (Republic) Joseph Kane (d); Gene Autry, Smiley Burnette, LeRoy Mason.
5/24/37	***Come On, Cowboys!*** (Republic) Joseph Kane (d); Robert Livingston, Ray Corrigan, Max Terhune.
8/28/37	***S O S Coast Guard*** (Republic) William Witney and Alan James (ds); Ralph Byrd, Bela Lugosi, Richard Alexander.
	*
1938	***Fury Below*** (G.R. Mercader Productions) Harry Fraser (d); Russell Gleason, LeRoy Mason, Rex Lease, John Merton, Matthew Betz.
	*
4/1942	***S O S Coast Guard*** (Republic) Feature version of 1937 serial.
	*
1943	***G-Men vs. The Black Dragon*** (Republic serial) William Witney (d); Rod Cameron, Roland Got, Constance Worth, Nino Pipitone, George J. Lewis.
12/30/43	***Raiders of Sunset Pass*** (Republic) John English (d); Eddie Dew, Jennifer Holt, LeRoy Mason, Roy Barcroft.

THOSE ENDURING SERIAL FANS

Letters from TEMI fans are most welcome. However, the information supplied in these columns by readers is based on their opinions. The editor does not necessarily purport the info to be complete, exact or accurate.

TEMI / OWNER, EDITOR & PUBLISHER • ROBERT M. MALCOMSON
ASST. TO THE EDITOR and DIRECTOR - ILLUSTRATIONS • JAMES A. STRINGHAM

NECROLOGY

Max Terhune, beloved American ventriloquist, magician and actor, died on June 5th in Arizona. He had earlier suffered a heart attack and stroke. Born 2/12/1891, he first gained fame in The Three Mesquiteers western films as "Lullaby" who has a dummy friend named "Elmer". Mr. Terhune once kindly wrote that altho he never appeared in a serial, he did a sound-effect, a wild cry, for (then) Republic serial production supervisor, Robert Beche. But what serial sound track if was dubbed on he could not recall. Perhaps a TEMI reader might know.

John Stoginski
Chicago, Illinois
Minard Coons,
Stormville, N.Y.

[In early June, TEMI subscriber and contributor C. M. Parkhurst of Rochester, N.Y., wrote a letter to ***Kane Richmond***, trying to set up an interview with the actor when he visited Hollywood later in the month. Mr. Parkhurst received the following response dated June 11, 1973 . .]

Dear Mr. Parkhurst,

I am very sorry to have to tell you that my husband, Kane Richmond, died on March 22nd of this year. He lived just three months after the doctors found that he had cancer of the liver. He was 66.

Thank you for remembering him and your interest in his old pictures.

Sincerely,
Marion Burns Richmond
Laguna Niguel, Calif.

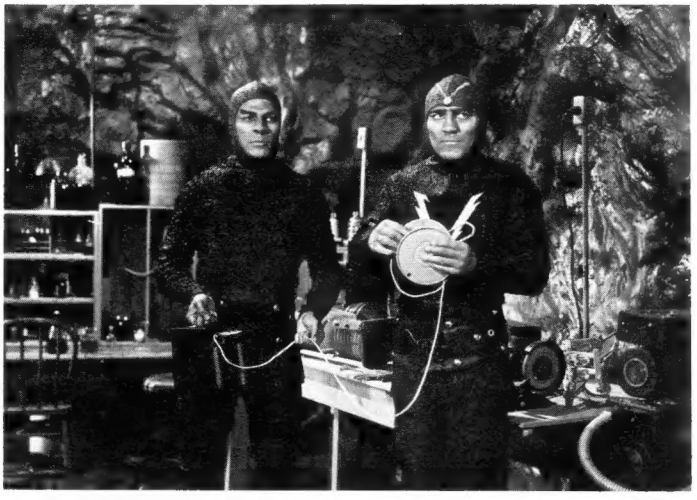
[Editor's Note: Interestingly, Miss Burns was Kane Richmond's co-star in "Devil Tiger" (1934). Mr. Richmond appeared in eight serials over a 13 year span. His best performance, of course, was in the title role of SPY SMASHER (Rep., 1942), and is to be given thorough, and deserved, coverage in a future TEMI.]

Mary Kornman died of cancer in Glendale, California on June 1st. She was 56 years old. Miss Kornman was headlined in one serial QUEEN OF THE JUNGLE, released in 1935 (see TEMI, pg. 74). Various newspaper obituaries, as well as the Motion Picture Almanac ('37-'38), state she appeared for six or seven years in "Our Gang" comedies. This information is absolutely erroneous. Miss Kornman appeared in only ***one*** "Our Gang" episode, "Fish Hooky" (1933) and is substantiated by Leonard Maltin in his novel "The Great Movie Shorts."

Craig Cameron
New York City, N.Y.

George Macready, who made his initial screen appearance in 1942, died on July 2nd at the age of 63 from emphysema at UCLA Medical Center. His most convincing role was the officer trying to "crucify" the enlisted men in the film "Paths of Glory" (1958). Tho Kirk Douglas was the star, he had some great scenes with Adolph Menjou. On TV, he appeared in the role of Martin Peyton in the show "Peyton Place".

Mr. Macready made only one serial, and that was THE MONSTER AND THE APE (scene above) for Columbia in 1945. — Jerry Mezerow, Placentia, California.



Lane Bradford, 50, passed away in Honolulu, Hawaii, on June 7th. His career spanned more than a quarter of a century, and included at least half-a-dozen serials for Republic: ADVS. OF FRANK AND JESSE JAMES ('48), THE JAMES BROS. OF MISSOURI ('50), THE INVISIBLE MONSTER ('50), DON DAREDEVIL RIDES AGAIN ('51), ZOMBIES OF THE STRATOSPHERE ('52) and MAN WITH THE STEEL WHIP ('54). He was the son of actor John Merton (see pg. 342).

In photo above from STRATOSPHERE, Lane (right) had an assistant — Leonard Nimoy (his only serial), and later "Spock" on TV's "Star Trek". — R. B. Harrison, Los Angeles, California.

ERRATUM AND ADDENDA

Regarding THE PHANTOM CREEPS postscript. It was king-sized Ed Wolff, and not stuntman Bud Wolfe, who was in the robot suit.

Eric Hoffman
Reseda, California

To answer the question as to who Tex Rankin (pg. 243) was, he held the distinction of being, at one time, the world's greatest aerial acrobatic champion. While flying a new plane to a buyer up north (no stunts), he crashed and was killed.

George De Normand
Los Angeles, Calif.

All "paper" (advertising) refers to the re-issued SECRET SERVICE IN DARKEST AFRICA as "Manhunt in the African Jungle", but on the ***screen title*** it is "Manhunt in the African ***Jungles***."

Howard A. Schweig
Nashville, Tenn.

I bet a lot of serial fans are not familiar with the fact that Ralph "Dick Tracy" Byrd could sing. Saw him in person on Joey Adams' stage show at Loew's Coney Island theatre. He sang "Over the Rainbow" in a fine tenor voice.

Nathan Guerrero
Brooklyn, N.Y.

On page 323, in the photo from FEDERAL OPERATOR 99, the man identified only as "actor" is Jack O'Shea (minus his familiar mustache). I met him in Concord, N.C., in the late 40's. He billed himself on tour as "The Man You Love To Hate."

William Cline
Concord, N.C.

Do you know who stunted for Will Bill Elliott in THE GREAT ADVENTURES OF WILD BILL HICKOK; for Warren Hull in MANDRAKE THE MAGICIAN; for Lee Powell in THE FIGHTING DEVIL DOGS; for Ray Corrigan in UNDERSEA KINGDOM; and for Clyde Beatty in DARKEST AFRICA?

William Krajcik
Calumet City, Ill.

I recently had a conversation with C.C. Beck, the artist who conceived CAPTAIN MARVEL (pg. 298). He confirmed what long had been rumor: Marvel, physically, was patterned after actor Fred MacMurray. Also, Beck did not care for the serial. Thought it had entirely too much violence, which took the character out of the "comedy" concept he had in mind.

Jim Shoenberger
Chicago, Illinois

SUBSCRIPTION INFO

TO SUBSCRIBE for six issues (one year): $5.00 U.S.A. and Canada; and, $6.00 elsewhere. Mailed 3rd Class. Publication is bi-monthly. Single copies of current issue are $1.00. Back issues, $2.00 each.

•

NOTE: Subscriptions mailed First Class (recommended) are available for $6.00 per year. If cardboard backing is desired, add 50c to either class.

•

WHEN SUBSCRIBING, please make your money order or check payable to ROBERT MALCOMSON, 38559 ASBURY PARK DRIVE, MT. CLEMENS, MICHIGAN 48043.

•

CLASSIFIED ADVERTISING. 30 words or less $2.00 — then 5c per word.

•

England Representative
THE CINEMA BOOKSHOP, 13-14
Great Russell St., London WC1, England

FOR SALE: 16 MM "Mysterious Doctor Satan", 15 chapters, Republic. Fair dupe. Make offer. BILL GRAY, 6504 Barnaby Street, N.W., Washington, D.C. 20015.

LARGEST SELECTION
OF REPUBLIC SERIALS FOR SALE!

***QUALITY PICTURE & SOUND *REASONABLE PRICES**

•

Also, SERIAL TRAILERS AND POSTER MATERIAL

All Orders Receive Prompt, Personal Service
Send S.S.A.E. for Lists

PENTAGRAM LIBRARY
Box 894 Worcester, Mass. 01601

SELLING Comic Books, Pulps, Big Little Books, Movie Magazines, Radio premiums, Toys, Movie and Serial Items, etc. 1900-1973. Send for catalogue, only 50¢. ROGOFSKY, Box E1102, Linden Hill Station, Flushing, New York 11354.

HALL OF FAME OF WESTERN FILM STARS — the original reference book on cowboys. Clothbound, 307 pages, illustrated. Send check or money order for $10.00 to ERNEST CORNEAU, P.O. Box 243, Bradford, Mass. 01830.

WANTED: SERIAL ONE-SHEETS

Stock or individual chapter posters from: The Spider's Web, Mandrake The Magician, The Shadow, Deadwood Dick, The Spider Returns, The Lone Ranger, The Lone Ranger Rides Again, Daredevils of the Red Circle, Zorro's Fighting Legion, Drums of Fu Manchu, Adventures of Captain Marvel, Jungle Girl, The Tiger Woman, Manhunt of Mystery Island, King of the Forest Rangers, Daughter of Don Q, The Crimson Ghost and Son of Zorro. THE CLIFFHANGERS CLUB, 5419 S. Cornell Avenue, Chicago, Illinois 60615.

BUCK ROGERS and Floating Globes — First Reprint since 1933 — Buck vs. Killer Kane on Jupiter. $3.00. E. EVERETT, 1106 ½ Pike Street, Seattle, Wash. 98101.

COMPLETE SERIALS ON TAPE: "Captain Marvel", "Flash Gordon", "Zorro" and more. Cassette or reel to reel. Also, old radio & TV shows, movies, etc. Catalog 50¢. Write: NOSTALGIA, 9875 S.W. 212 Street, Miami, Florida 33157

WANTED: ORIGINAL 16 MM PRINTS — "The Tulsa Kid", with Don "Red" Barry; "Go West Young Man"; all of Charles Starrett and Russell Hayden pictures they did together; Johnny Mack Brown and Tex Ritter series (together). Also, "Springtime in the Rockies", "Calendar Girl", "Words and Music", and any other great Musicals, Dramas and Westerns that you know our Association would enjoy seeing. Please place me on your mailing list for monthly brochures. Will remit check for any of above items. JOSEPH P. LONG, Associated Film Collector, P.O. Box 547, Jacksonville, Florida 32201.

FOR SALE: SERIALS — "Ace Drummond", "The Fighting Devil Dogs" and first six chapters of "Captain Marvel". FEATURES — "The Gay Divorcee", "Roberta", "Devil's Mask", "The Phantom Empire", "Shadow Ranch" and "The Falcon in Danger".
WANTED TO BUY: SERIALS — "The Lone Ranger" and "The Green Archer". FEATURES — "Orchestra Wives", "Springtime in the Rockies", "Jungle Book" (Sabu), "Four Feathers" and any movie that featured the Big Bands — especially Harry James, Glenn Miller and Artie Shaw. FRANK TOMASELLI, 646 Bement Avenue, Staten Island, New York 10310.

WANTED 16 MM SERIALS. Also need western features, especially ones starring Charles Starrett. Write: WAYNE LACKEY, 5661 Haleville, Southaven, Mississippi 38671.

SERIAL "GOODIES" FOR SALE: Pressbooks — "Advs. of Smilin' Jack" $10; "Son of Geronimo" $6. Lobby Cards—"Dangers of Canadian Mtd." (set of 8 full color) $3 each; "Advs. of Red Ryder" (3 different); "The Tiger Woman" (title) $5. One Sheet Posters—"Mysterious Doctor Satan" $20; "Valley of Vanishing Men" $10; "King of the Texas Rangers" $5; "The Lost Planet" $4; "Desperadoes of the West" $4; "James Bros. of Missouri" $6; "The Great Alaskan Mystery" $10. ED GREGOIRE, 37 Eastside Circle, Petaluma, California 94952.